

The National Bank of Washington (now National  
Bank of Washington, Washington Branch)  
301 7th St., N.W.  
Washington  
District of Columbia

HABS No. DC-223

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180-

PHOTOGRAPHS  
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey  
Office of Archeology and Historic Preservation  
National Park Service  
801 19th St., N.W.  
Washington, D.C.

Addendum to  
National Bank of Washington (now National Bank  
of Washington, Washington Branch)  
301 7th Street, N. W.  
Washington  
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PHOTOGRAPH

Historic American Buildings Survey  
Office of Archeology and Historic Preservation  
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Department of the Interior  
Washington, D.C. 20240

THE NATIONAL BANK OF WASHINGTON  
(now National Bank of Washington, Washington Branch)

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Location: 301 Seventh Street, N.W., at Indiana Avenue and  
C Street, Washington, D.C.

Present Owner: National Bank of Washington  
619 Fourth Street, N.W.  
Washington, D.C.

Present Occupant: Washington Branch  
National Bank of Washington

Present Use: Branch bank.

Brief Statement  
of Significance: A late nineteenth-century commercial building  
of highly attractive architectural character,  
typifying Washington when it was still a small  
city, which was erected by its oldest banking  
institution.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: Constructed in 1889 on Lot #5 of sq. 459. Deed 4732-145 rec. May 27, 1922 reveals that on February 26, 1921 William Clarence Miller, et ux. deeded to the National Bank of Washington Lot #13 of sq. 459, adjoining Lot #5 to the east for an addition to the bank.
2. Date of erection: 1889
3. Original plans, construction: The original building forms the western eighty feet of the present structure, and is largely unchanged.
4. Alterations and additions: Addition to east side ca. 1922.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural interest and merit: A late nineteenth-century bank building of eclectic design, largely in its original state, illustrating on a modest scale many of the best qualities of the so-called Richardsonian style.

The exterior is simple and bold; interiors are delicate and rich, containing notable ornamental plasterwork.

2. Condition of fabric: Excellent.

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B. Description of Exterior:

1. Overall dimensions: 108'9" along C Street, 39'11" along Seventh Street, 109'2" along Indiana Avenue; seven bays on C Street, three bays on Seventh Street, seven bays on Indiana Avenue; two stories plus mezzanine and attic; trapezoidal, with one short fifth wall at the rear.
2. Foundations: Rock-faced pink granite ashlar, varying in height between two and three courses, crowned by a beveled marble water table with tooled finish.
3. Wall construction, finish and color: Rock-faced marble ashlar of light ochre color; the trim has tooled finish. On the first story there are smooth bands at the window sill, transom bar, and head. On the second story there are similar bands at the window sill and head. The east (rear) wall is brick, stuccoed on the outer face.
4. Structural systems, framing: Exterior walls are load bearing, brick faced with stone. The second floor consists of masonry arches carried on steel or wrought-iron joists, which rest on two girders, each supported by three interior round columns (probably cast iron). The mezzanine floor also has masonry arches carried on steel or iron joists. The roof is framed in wood; 2" X 10" joists spaced 1'6" on centers are carried on a purlin, which is supported on wooden columns 7 1/2" square, with bolster capitals. The roof timbers are partly white pine, partly yellow pine. Roof sheathing consists of wide boards. Rafters bear directly on the brick exterior walls, with brick filling between rafters to a height of three or four courses. The western end of the roof (the apex of the building) is framed with radiating rafters which converge on posts. The roof frame has been reinforced in a number of places, subsequent to the original construction.
5. Chimneys: Three brick chimneys appear above the south slope of the roof. They have ornamental caps of terracotta or special brick.
6. Openings:
  - a. Doorways and Doors: The principal entrance is at

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the center of the west side. It consists of a porch-like one-story projection (about three feet). Within an archway of smooth voussoirs bounded by a checkered billet moulding, is a narrower opening having three moulded orders of semicircular arches. A transom bar is plain except for its lower edge, which is rounded and enriched. There are impost blocks at the outer archway, their faces carved in low relief with acanthus leaves of Byzantine type. A string course consisting of two fascias and bevel (at the upper edge) continues around the sides of the porch. Above this, at each corner, is a cluster of narrow colonnettes, three colonnettes showing on each face. They are crowned by a group-capital-and-cornice band of Byzantine character, in which scrolls and acanthus leaves are combined. Above this there is a parapet with plain pedestals at the corners; it bears the name of the bank in bronze letters. These pedestals carry rounded pyramidal finials whose surfaces are carved with foliations. On the north wall about twenty feet from its east corner there is a secondary entrance. It is rectangular, covered by a lintel higher at the center than at the ends, supported on carved corbels; the doors are modern.

b. Fenestration, south wall:

- (1) General: Beginning at the west end, there are four bays of double windows, then one bay centered on a pavilion which projects about one and a half feet; this marks the end of the original building. In the added portion there are two more similar bays.
- (2) Windows of the first story:  
These windows have a plain central mullion and a plain transom bar. Below the transom bar is a simple wrought-iron grille consisting of seven vertical bars whose upper ends terminate in narrow leaves, and whose lower ends terminate in a volute and an outcurving point. These are joined with horizontal bars at the middle, and near the top and bottom. These grilles, which appear to be original, are now painted a light cream color. Glazing above the transom bar admits light to the mezzanine. These openings are nearly square, and contain ornamental wrought-iron grilles with upper and lower rails, five vertical bars and foliated scrolls, now painted cream color. The windows of the pavilion and the addition are arranged in three distinct stories, but are largely similar to those described here, at their respective levels.

(3) Windows of the second story:

These openings have a central mullion whose face is rounded and terminated by a delicate carved capital.

- c. Fenestration, west wall: This wall contains two windows on the first story; they are of single width, resembling a half of one on the south wall. On the second story there is a double window at the center; the two flanking windows are plain undivided openings. Sash are double hung, one light over one light.
- d. Fenestration, north wall:  
The northwest corner of the building is rounded into a small apse-like projection. It has triple windows on its north face, of a design similar to those on the south wall. East of this there are three bays of double windows, then two bays of single openings arranged in three distinct stories, the easternmost containing the secondary entrance on the ground floor. Beyond this, to the east, are the two bays of the addition, designed harmoniously in three stories.

7. Roof:

- a. Shape, covering: The building is covered with slates on a hipped roof. The slate is purplish-red, that of the original part of the roof being darker than that on the addition. Crocket finials of green copper adorn the ridge at corners.
- b. Cornice: Just above the lintels of the second-story windows, there are a narrow billet band, a plain frieze which projects slightly, a course of block corbels and a small cavetto moulding. Above this is a low plain parapet crowned by a moulded metal coping which completes the gutter (which is behind the parapet). There is one leader on each wall.
- c. Dormers: There are two dormers: one centered on the west end, one crowning the pavilion on the south. The one on the west is of marble; it has rounded corner posts bearing finials. In the center of the gable there is a square louvered opening; below this are a band of three rectangular louvered openings with colonnettes (those in the center being double with a single capital of Byzantine type). The apex of the gable is carved with foliated and scrolled ornament in low relief; superposed on this are the letters AD. Below this, superposed on similar foliage, are the numbers 18 and 89, left and right, respectively, of the upper louvered opening.

The south dormer is also marble. At its center there is an opening composed of a pair of semicircular arches, across which there is, at the spring line, a plain rather heavy transom bar. Enframing them is a larger semicircular arch with an archivolt; the spandrel is carved with an eagle, its wings half spread, in a central medallion, and foliated scrolls of Byzantine type at each side. This ornament is space-filling in character. At each corner of the dormer there is a colonnette, whose capital is embellished with crockets, crowned by a finial. The gable is high pitched, coped, and surmounted by a crocketed finial.

C. Description of Interior:

1. Floor plans:

- a. First floor: This is largely occupied by a large public banking room of trapezoidal shape, which is entered from its (short) western side. The eastern portion is occupied by work areas and functions having controlled access; much of this is in the addition to the original building.
- b. Mezzanine floor: This occupies the eastern part of the original building and extends into the addition. There are private offices at the south, reached by a narrow interior corridor, and a large general office which fills the remainder.
- c. Second floor: Along the south wall there are several offices reached from a hall on their north side. This hall does not extend completely to the west end, which is taken up by two offices. A wider hall extends the length of the east side of the original building.

2. Stairways: A small stair in the south part of the work area leads to the mezzanine. It has a narrow open well, open string, marble treads and ornamental iron railing. It appears modern but may be old in part. A stair at the northeast corner of the original building leads from the first floor to the attic; it has straight flights and is original. It is wooden, has an open string, moulded handrail and treads with moulded nosing. The newel is square, with fluted sides, chamfered corners and a delicate cornice; this is quite a common type at the end of the nineteenth century, sometimes spoken of as "neo-colonial". Balusters are slender, turned, spaced three to the tread, and of the double type, up to the second story; above this they are spaced two to the tread and single in type.

3. Flooring: Floors have modern coverings, mostly vinyl tiles. The attic is covered with yellow pine boards 5" wide; this appears original.
4. Wall and ceiling finish, general, in the original building: At the mezzanine and second stories, walls are typically painted plaster with wooden dado rails and bases. Second-story ceilings are flat, of painted plaster. First and mezzanine-story ceilings reveal the arched structural form, refined by plaster and painting.
5. Doorways and doors, general, in the original building: Typical door and window trim is wooden: symmetrically-moulded frames with corner blocks (and no plinth). Doors have moulded panels with raised fields, those of greater pretention having a single horizontal panel at the top, a pair of vertical panels below it, and then two horizontal panels (in tiers) in the lower part of the door. Typically, each is hung on two butts.

Doors to offices on the mezzanine have two horizontal panels in the lower part and one large panel above them.

Doors to the second-story offices have a rectangular glazed transom above them. The doors themselves are of both patterns described above.

6. Interiors of special interest:

- a. Banking room: Two rows of round columns, three in each, extend parallel to the south wall. Their capitals are Byzantine in character: cubical with the lower corners rounded, covered with acanthus foliation in low relief, emerging from which are two foliated volutes on each face. Below each capital is a neck adorned with a band of sixteen smooth leaves.

The girders carried by these columns have moulded panels in the soffit and their lower edges are treated with a roll moulding. On their vertical faces there is a frieze enriched with low-relief ornament, above which are a dentil course, head and cyma reversa.

Ceiling joists extend north and south; they have paneled soffits. Between them, the ceiling is arched.

The frieze and cornice of the girders also extend around the outer walls, and underneath it is an architrave consisting of two fascias, the upper one carrying a dentil course. At intervals recalling the columns, there are corbels along the outer walls



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supporting the architrave. The lower part of each corbel consists of a cartouche.

A doorway from this room into the eastern portion has wide wooden architrave trim resting on marble plinth blocks.

Around the banking room there is a high wainscot, paneled in cherry (now painted over): five tiers of small horizontal moulded panels with raised fields. The dado rail consists of a small cyma reversa, dentil course, small cyma recta and fillet.

Above the wainscot the walls and the column surfaces are treated with relief plaster ornament of an uncommon type. Immediately above the wainscot there is a band of naturalistic foliage; it is low in relief and largely by texture the leaves are indicated as if silhouetted. Above this there is a narrow plain band. The remainder of the wall is textured without a distinguishable formal pattern. This plasterwork is said to have been yellowish before it was given its present light warm gray paint.

- b. Office off the northeast corner of the banking room, on the first floor: This is a room of unusual charm, refined opulence and delicacy: domestic in scale and character. In plan it is irregular, having two corners at right angles, one acute and the fourth obtuse. On the two shorter walls, which adjoin, are (west) a projecting chimney breast between two doors, and (south) a doorway. On the north wall there is a window.

The ceiling, which is the under side of the mezzanine floor, consists of three arched panels. The joists are cased in plaster and moulded to match the room cornice. Each ceiling panel is ornamented with floral motifs in low relief, neither conventional nor wholly naturalistic.

On the walls, a wide frieze of conventionalized foliage in low relief plaster extends to the level of the door trim. Below this the wall is patterned with naturalistic foliage.

The plaster is painted white.

The fireplace opening is faced with ceramic units smaller than bricks, but of their shape, framed with

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painted wooden trim. A colonnette at each side has a capital repeating the design of those in the banking room at a smaller scale. Its shaft is vertically fluted for several inches below the neck, below which the fluting is twisted, then straight again; the lower third of the shaft is plain. The base consists of an inverted echinus moulding resting on a plinth whose upper corners are chamfered. The architrave is recessed between the colonnettes and carries ten enriched modillions. Above this is a plain frieze (not recessed). There is a mantel shelf of delicate classical form: ovolo bed moulding, dentil course, cyma reversa, enriched ovolo, narrow soffit, thin corona, enriched bead and crowning cyma recta. The hearth is composed of brown glazed tiles resembling small bricks.

Doors and door trim are as described above, being typical.

- c. Office at the mezzanine level, on the south side of the building at the head of the small stair: This room is rectangular, having a fireplace on the west wall, on a projecting chimney breast, a window on the south wall and a door on the north wall near the west end. Along the remainder of the north wall are borrowed lights (into the access corridor) whose trim is similar to that of the doors but which continues across the bottom as well, thus having four corner blocks on each opening.

The ceiling consists of arched panels between joists, which are spaced about four feet on centers. These joists have moulded paneled soffits. The ceiling is all finished in plaster.

The fireplace trim is painted wood. At each side there is a pilaster strip having two reeded bands and chamfered corners, resting on a plinth whose upper edge is moulded. The mantel shelf is supported on a pair of S-curved brackets over each pilaster strip, the brackets being directly above the reeded bands. The shelf is simple. Beneath it the frieze is treated with upper and lower mouldings, between which are groups of five vertical flutes (each), alternating with a simple round motif.

The room has a moulded wooden base.

- d. The former directors' room: This room occupies the southeast corner of the mezzanine story, only its

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western end being in the original building. It has a large fireplace centered on the east wall, windows along the south wall, and is entered through the western end of the north wall.

The ceiling is flat, plastered.

There is a wainscot about five feet high, of varnished cherry, above a brown marble base. Its paneling resembles that of the banking room. The wall above is plastered. The wainscoting terminates several inches from the fireplace trim on each side, against a narrow reeded band having a curved capital, which consists of a single acanthus leaf at each corner, and an abacus.

At each side of the fireplace opening (now closed) there is a vertical row of panels between reeded bands, which at the top sweep out in an S-curve to form supporting brackets for the mantel shelf. Above these panels, in the frieze, there is an intricate pattern carved in low relief. It is composed of wave motives running both horizontally and vertically; in the curved four-pointed star-shaped areas thus formed, conventional leaves spring from each corner. This pattern generally resembles, and may have been derived from, pre-Hellenic carved patterns found at Mycenae, Tiryns and other places.

The frieze above the fireplace opening consists of vertical moulded reeding.

The mantel shelf is formed like a cornice (corona, enriched bead and crowning cyma recta); under it, in the bed mouldings, there is a dentil course.

The fireplace trim is executed in varnished cherry; its effect is very rich.

- e. Fireplaces on the second story: Each office has a fireplace, which is generally comparable to that described above in section c. Their details vary, however. Some have a single bracket above a fluted Doric colonnette, at each side of the opening. Some still retain a metal lining in the opening, covered with a delicate floral pattern.

D. Site and Surroundings:

General setting: This bank building is located on a site generally peculiar to Washington, D.C., at the intersection of

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streets (perpendicular to each other) with one of the diagonal avenues. The lot is thus triangular, the point at the west being on Seventh Street, the southern line being along C Street, and the northern line being along Indiana Avenue, which runs east-northeast. It is very close to Pennsylvania Avenue, probably the most noted thoroughfare in the capital city: the scene of processions celebrating the inauguration of presidents, the funerals of presidents and national heroes. Just north, Seventh Street is a busy commercial street.

This building occupies the entire lot, with the exception of the small point of the triangle. There is no landscaping on the site but there are landscaped public areas at the west which enhance the setting of the bank.

Prepared by: Harley J. McKee, FAIA  
Professor Emeritus of  
Architecture  
Syracuse University  
July 10-11, 1969

ADDENDUM TO:  
NATIONAL BANK OF WASHINGTON  
301 Seventh Street, NW at Indiana Avenue and C Street  
Washington  
District of Columbia

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WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey  
National Park Service  
Department of the Interior  
Washington, D.C. 20243

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ADDENDUM TO  
NATIONAL BANK OF WASHINGTON  
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HISTORIC AMERICAN BUILDINGS SURVEY

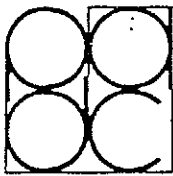
NATIONAL BANK OF WASHINGTON

This report is an addendum to a 10 page report previously transmitted to the Library of Congress.

Location: 301 7th Street, NW, Washington, DC.

Date of Construction: 1889.

Present Owner: unknown.



PENNSYLVANIA  
AVENUE  
DEVELOPMENT  
CORPORATION  
425 13TH STREET, N.W.  
WASHINGTON, DC 20004

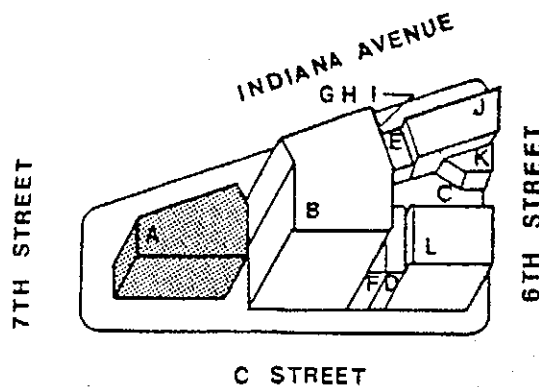
GENERAL CONSULTANTS

ANDERSON NOTTER/MARIANI  
GENERAL PRESERVATION & CONSERVATION CONSULTANT  
DEVROLIAUX & PURNELL  
ASSOCIATE ARCHITECTS  
DAVID MCLAREN HART & ASSOCIATES  
PRESERVATION & CONSERVATION CONSULTANT  
MONK DUNSTONE ASSOCIATES  
COST ESTIMATING CONSULTANT

HISTORIC PRESERVATION PROGRAM

BUILDING DOCUMENTATION

National Bank of Washington  
301 7th Street, NW  
Lot



## GENERAL DESCRIPTION

This Category II landmark structure is sited on trapezoidal shaped Lot 809 on the narrow western end of Square 459. The Romanesque Revival National Bank of Washington building was constructed in two stages: the earlier portion (original Lot 5) was erected in 1889; a stylistically-integrated addition was built to the east of it on Lot 13 in 1921. The building, which extends to the property lines, has facade length of approximately 40' along Seventh Street, and 109' along both C Street and Indiana Avenue. Adjacent to the building to the east is a vacant lot used for parking; therefore, the building appears as a free-standing structure. The elevation along this edge is blank and stuccoed.

The building has two stories with a basement. There is an attic, under a slate-tiled hipped roof. On the west main facade, the formal entry to the Bank is emphasized by a projecting one-story portico. On axis with it on the roof is a gabled wall dormer. On the building's northwest corner stands a cylindrical tower-like projection. The plane of the building's west facade is tangent to this turret, while the oblique plane of the west facade is secant at right angle to it.

The north facade features an irregular rhythm on its six bays. This is a result of preferential treatment over a secondary entranceway and variations incorporated by the 1921 addition.

On the south, bay treatment is homogeneous and matches the western bays of the north facade. Relief from the regularity is provided by a three-story gabled pavilion that marks the east end of the original building.

The structural system combines masonry bearing walls; masonry vaults on a cast-iron skeleton and concrete on the 1921 addition. From east to west there are basically eight structural bays; three radial bays from north to south. The roof is wood-framed.

On the interior, the tall banking hall occupies the four western bays of the ground floor. The four eastern bays present an additional full floor at mezzanine level. All of this area is used for offices.

Except for the banking hall on the ground level and an additional bay to the east, also on the ground floor, the building is occupied by the Naval Mission of the Embassy of Argentina.



Many of the original finishes in the public area of the bank are extant. Most of the Embassy area has been refinished, thus obscuring the original fabric.

#### ARCHITECTURAL SIGNIFICANCE

The National Bank of Washington's original portion was built in 1888-89 by D. J. McCarty to the design of Architect James G. Hill (Building Permit #1831, April 21, 1888). Hill was also the architect of the Atlantic Coastline Building on Pennsylvania Avenue and Sixth Street. The 1921 addition was built by Harry Wardman Contractors and designed by the architectural firm of Wardman and Waggman (Building Permit 6067, April 4, 1921).

Together with the taller Central National Bank (Apex) Building, on Square 460 to the south, this structure provides an Eastern definition to Market Square. Both buildings are characterized by the wedge-shaped plan that often results in L'Enfant's plan of Washington. These two particular sites result from the intersection of two of the most primary axes of the city's original master plan. Although lacking in height for this eminent location, the National Bank of Washington building establishes its presence through the heavy idiom of Romanesque detailing and materials. Coupled with its relative isolation, this strength creates the landmark quality of the structure.

#### SIGNIFICANT FEATURES

Facades: The entire building sits on a rock-faced granite plinth that is topped by a smooth chamfered beltcourse. Above it the facade surface is in rock-faced marble ashlar articulated with smooth-finished marble beltcourses, window surrounds and details.

The front facade presents a symmetrical arrangement that is unbalanced by the tangential tower projection on its north end. The focal point of this elevation is a projecting one-story entrance portico with a single round pier-arch. On each end of the portico, rusticated piers are topped by a carved impost block which supports a cluster of colonnettes. The colonnettes support a continuous carved frieze. This outer archivolt ring which springs from the impost block frames an ample arched surface through which the arched entry is punctured. The recessed archivolt opening features a stone transom segregating doors from fanlite. Above the portico on each side is a single trabeated window with a heavy limestone transom. The windows have smooth rusticated surrounds and are visually articulated to the facade surface by smooth beltcourses at both sill

and transom height. Above them, another smooth beltcourse articulates the second floor. A window occurs directly over each window opening in the first level. On the second level there are no transoms, but smooth beltcourses recur at both sill and head height. Over the portico there is a set of paired windows that are separated by a stone mullion with a foliage capital. The roof eave is defined by the smooth beltcourse at the window head level, which bears another course embellished with a billet molding. Atop sits a somewhat unorthodox rendition of the traditional Romanesque corbel course with a cornice and a short roof parapet. Centered on the facade is a gabled wall dormer with three trabeated windows separated by stone mullions. The central opening has a transome above it. The unfenestrated areas of the gable are decorated with foliage relief and letters:

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18 89

The south facade is regularly divided into seven bays. The original building consists of the western five bays, of which the easternmost is a projecting gabled pavilion. All bays are identical: on the ground floor there are coupled windows with transoms, articulated internally in stone croisettes. The windows are protected by wrought iron grilles, whose vertical bars have volutes on the bottom and spear heads atop. The transoms grilles are made more ornate by foliated bars inserted between the verticals. On the upper floor coupled windows without transoms repeat the rhythm below. Beltcourses coincide with those of the west facade. The projecting pavilion presents the same fenestration as the other bays in the facade, but the third floor has coupled round-arched windows within a larger pier arch. The gable itself is held on the side by pillars that are capped by pommels. The top of the gable features a crop finial.

The treatment of the north facade consists of four parts. On the west, the first bay is the projecting turret. It has three transomed windows with a double croisette on the ground level. These are reiterated on the second level, but without transoms. The next three bays, corresponding to the banking hall on the inside are identical to those on the south facade. The two subsequent bays were the easternmost of the original building, and the fenestration responds to the additional floor at mezzanine level with a set of coupled windows on each bay at this intermediate level. The second floor has a single window per bay. On the ground, the bay to the east features an entrance door with a smooth pedimented stone surround and carved impost blocks. The other bay has a single window. The last two bays at the eastern end of the building constitute the 1921 addition. They are similar in treatment to the

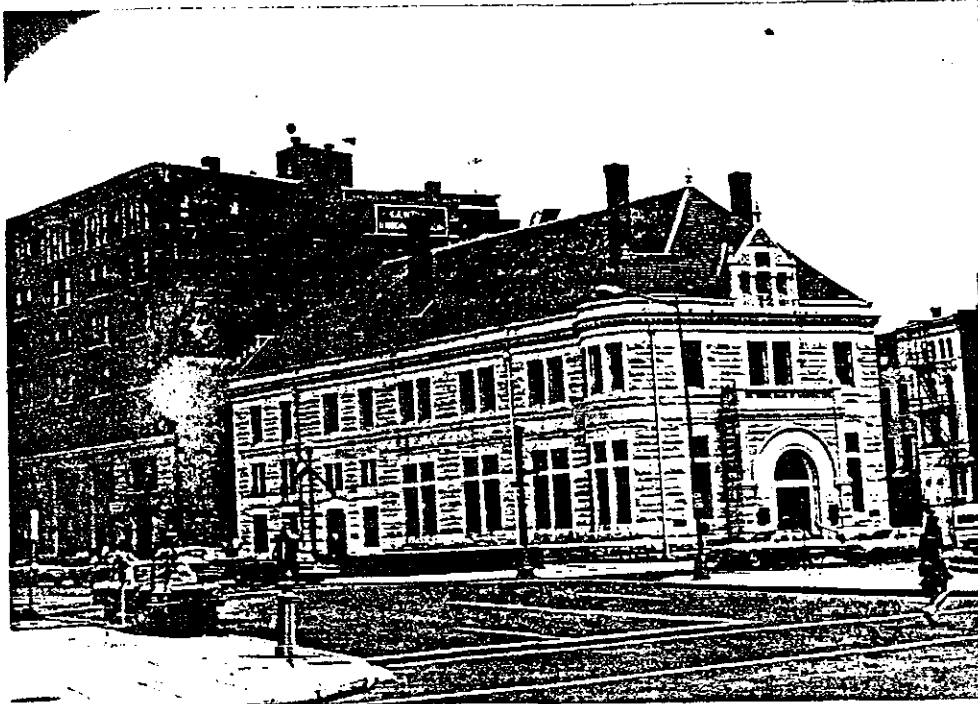
ones just described, except that the proportions of the mezzanine and second floor windows are more vertical.

**Structure:** The structural system combines several methods of support which adapt to the non-rectangular site. The exterior masonry walls are bearing in both the original building and the addition. The banking hall on the older sector is modulated into three radial bays (north-south) by four parallel bays (east-west) that are established by cast-iron columns. These support steel beams on which in turn bear three brick barrel-vaults per bay which constitute the second floor structure. The barrel vaults run north-south except for the westernmost bay, where they run east-west. Further east, the original mid-level mezzanine is supported by a similar system. The second floor over this area is carried by bearing walls that rest directly on the vaulted construction. The 1921 addition has a reinforced concrete structure. The attic floor is framed with wood joists on the original building portion, and with wood trusses on the iron addition. The roof structure itself is framed throughout with wood rafters and wood columns.

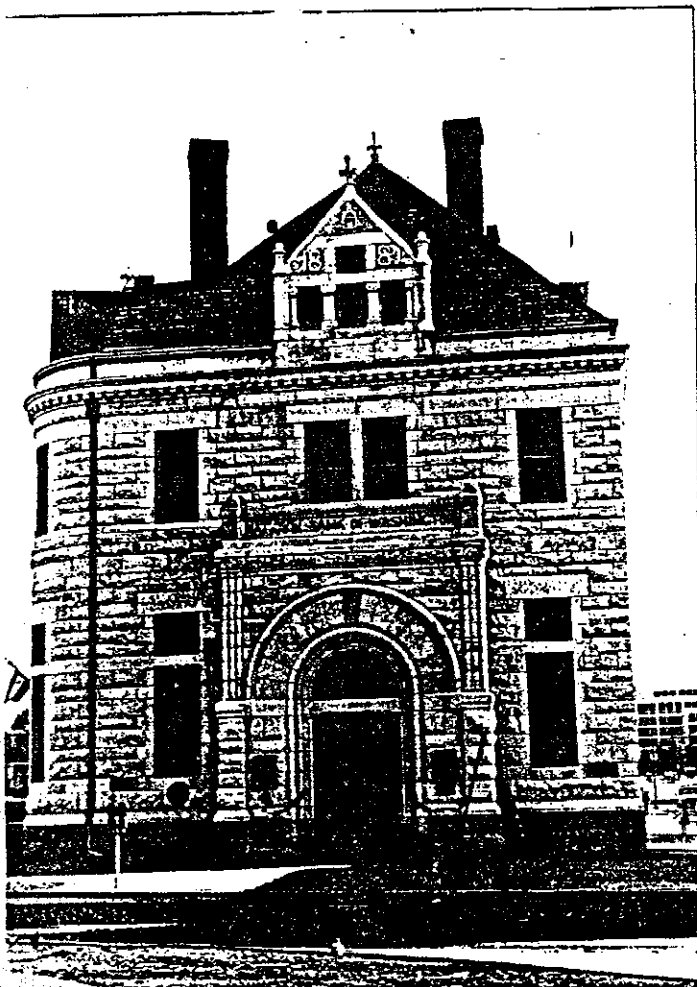
**Interior and Finishes:** Of all the interiors, the only space left with visible significance is the bank hall. The entrance occurs through a simple free-standing wood and glass vestibule on axis with the central bay. Modulated by freestanding columns, the 1 1/2 story-high hall has a basilica plan. Imposed on the trapezoidal site. The columns are round-shafted, unfluted and with voluted foliage, typically Romanesque Capitals. Dropped beams with paneled soffits span between the columns creating a primary grid. Resting on the beams are the plastered barrel vaults, whose intersections are treated as secondary paneled beams. On the outside walls an additional classical entablature was installed below the original to act as an indirect lighting cove.

The perimeter walls have wood paneled wainscots that integrate at the main entrance a simple wood framed glazed vestibule with a denticulated cornice. On the columns, the wood wainscots have been replaced by marble sleeves. Above the wainscot, both on walls and columns is ornamental relief plasterwork. It presents a floral band above the wainscot and is textured with looser, naturalistic foliage above that.

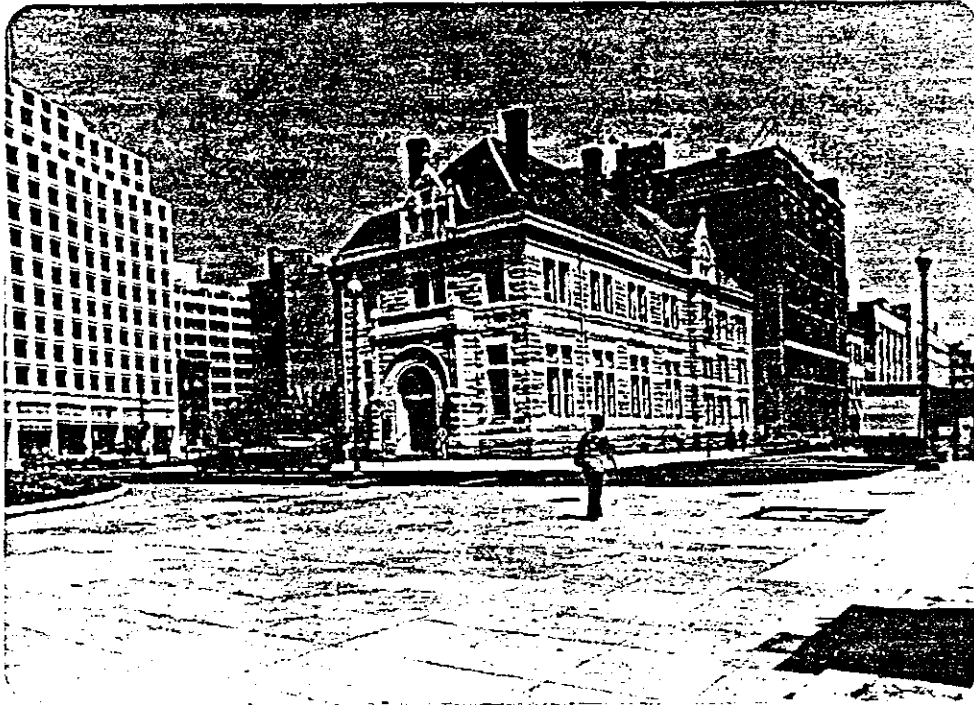
The flooring is pink marble pavers, and at present is covered with vinyl tile.



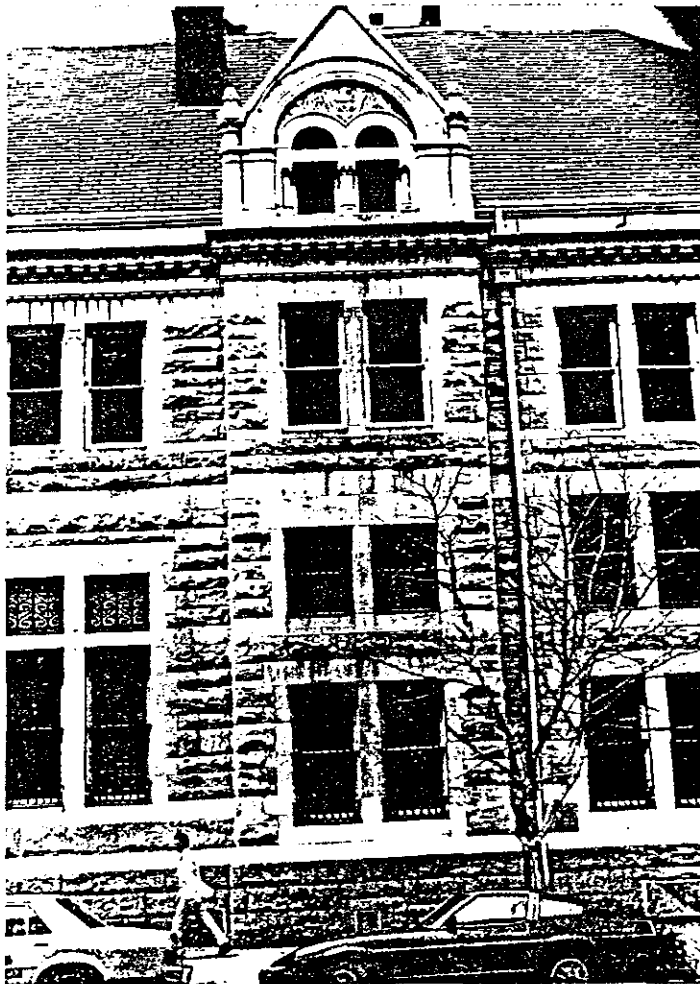
Oblique View of North and West Facades



Market Space (West) Facade



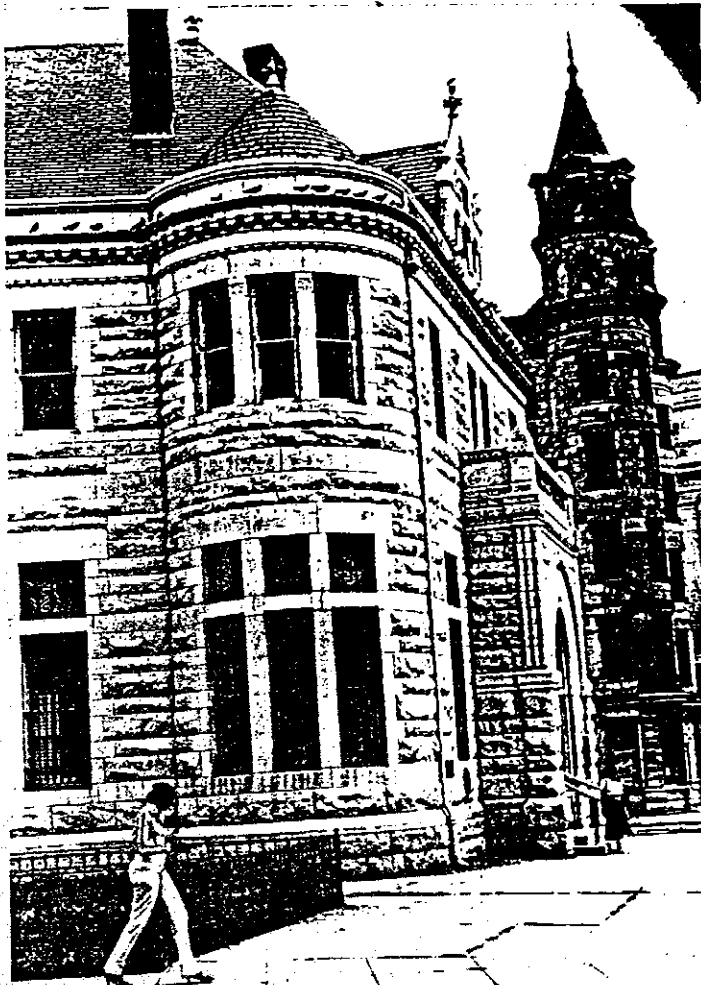
Oblique View of West and South Facades



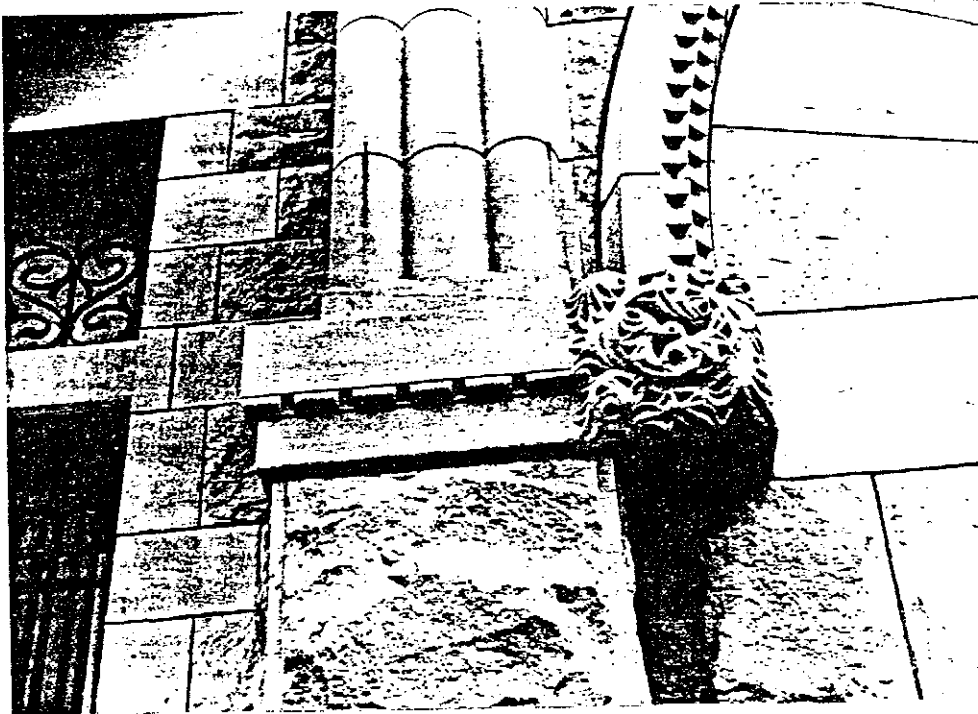
South Facade: Pavilion at  
East End of 1889 Building



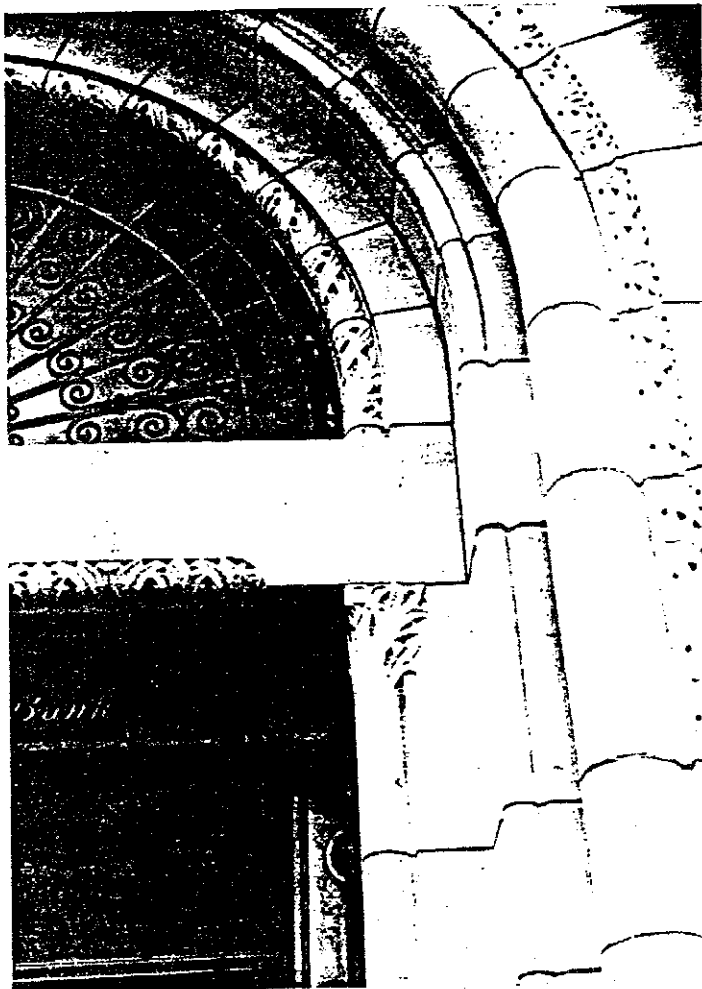
Indiana Avenue Facade (North)



North Facade:  
Turret at West End

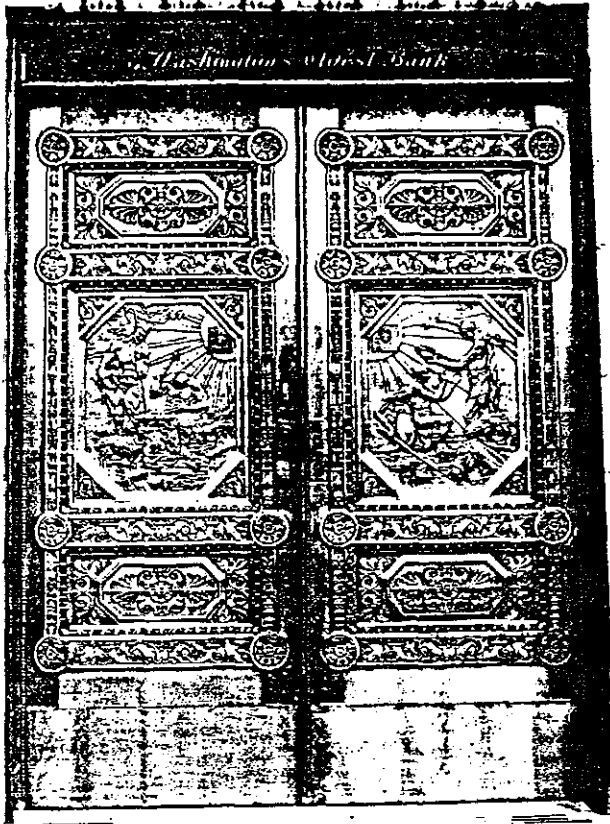


West Facade: Detail of Impost Block and Spring of Entrance Circle



West Facade: Detail of Archivolt Framing Entrance

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West Facade:  
Entrance Pocket Doors in Bronze